



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>



1200.4



**HARVARD COLLEGE
LIBRARY**

FROM

Hon. John A. Dix

GUIDE
TO
THE CAPITOL
OF
THE UNITED STATES,
EMBRACING EVERY
INFORMATION USEFUL TO THE VISITER,
WHETHER ON BUSINESS OR PLEASURE.

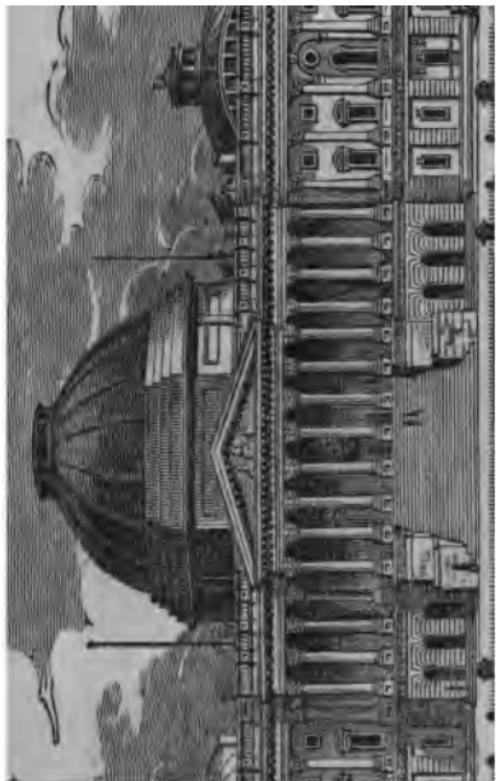
BY ROBERT MILLS,
Engineer and Architect.

WASHINGTON:

1834.

Entered, according to the Act of Congress
th day of November, 1834, by ROBERT B
: Clerk's office of the District Court for
:t of Columbia.





0

GUIDE

TO

THE CAPITOL

OR

THE UNITED STATES,

EMBRACING EVERY

INFORMATION USEFUL TO THE VISITER,

WHETHER ON BUSINESS OR PLEASURE.

BY ROBERT MILLS,
Engineer and Architect.

WASHINGTON:

.....
1834.

THE
CAPITOL
OF
THE UNITED STATES.

This splendid building covers an area of ground equal to 67,220 feet. The front extends 352 feet 4 inches; the depth of the wings 121 feet 6 inches; the centre projection, east, including steps, 65 feet; and the western projection 83 feet. The height of wing buildings, to top of balustrade, 70 feet; and to top of the great dome, in the centre, 145 feet.

The principal front looks to the *east*, and presents a grand portico, in the centre, 160 feet in extent, composed of 26 Corinthian columns, elevated on a lofty rustic basement, and surmounted by an enriched pediment 80 feet broad, over which rises an immense dome, forming the grand surmounting feature of the building.* The wings spread on each side of the portico, divided into a principal story and attic, elevated on a high basement; the walls enriched with pilasters, of the same order with the portico, which space off the windows lighting the interior of the building; each of those

* We must ever regret the innovation here made upon the original plan of the Capitol, by the introduction of a dome so disproportioned to the building; it destroys the beauty of this front, as may be seen by cutting off the connexion of the dome with the building by raising the hand between, or advancing so near as to cover it. The difference in the effect is very striking, and we must hope that a change will be ordered to be made which will restore the original proportion of this important feature in the building; fortunately, this can be done at little expense, as the *true dome* already exists under the present one; it was a strange aberration from good taste which gave the present proportions.

the platform of the same. On a level with the platform are two large niches, intended for the reception of colossal statues, (now executing in Mexico,) one representing Peace, the other War. The west front presents a massive central projection 88 feet, with a recessed colonnade 100 feet in extent, elevated on a high basement, and rising, with its entablature, to the height of 100 feet, bounded by a balustrade. The wings on each side of this centre projection, follow the same manner as those upon the east front. There is a *sub* or under basement on the west side, which is judiciously hid, in the perspective, by a stone terrace in advance of the building, rising outwardly by a sloping turf bank, and terminating in a main basement upon a level all around. A series of pilasters, with their entablature, and balustrade, extend round the building, forming a complete symmetrical effect.

The exterior walls, columns, pilasters, &c. are built of freestone, from the Aquia creek. The steps, terraces, and pavements are

east and west for foot passengers. The western entrance, at the foot of the hill, is flanked by two stone lodges, highly ornamented, for watch-houses, &c.; from this you ascend by two flights of steps before you reach the grand terrace. Upon the first level, in front of the steps, is erected the Naval Monument, dedicated to those who fell at the siege of Tripoli. It is a white marble column, elevated upon a marble pedestal, base, and zocle, and surmounted by an eagle, holding in her talons the symbols of the Union. The top of the zocle, or lower base, rises by steps towards the second base, and is ornamented with statues representing the Genius of America, History, Commerce, and Fame. The latter is a winged figure, with a wreath in its hand, standing close to the column, and preparing to crown it. Commerce is represented by the figure of Mercury, with a caduceus and cornucopia in its hand. History is represented as a female, seated, with a book and stylus in its hand, in the act of recording. The Genius of America, the most interesting of the group, is represented as an Indian, leading two youths by the hand, one of which bears the fasces, and pointing their attention to the monument. The shaft of the column is decorated with the beaks of vessels and anchors; the pedestal with scrolls; the fretted cap of the base with Turks' heads, swords, &c.; the zocle with the names of those who fell in battle, SOMMERS, CALDWELL, DECATUR, WADSWORTH, DORSEY, ISRAEL. Upon the corners of the zocle are four funeral vases. The whole monument rises out of an oval basin of water, supplied from the contiguous fountain, and is surrounded by an iron railing. This basin contains

which flows a constant stream of
it water, brought from a spring
; north of the building. The yield
ns a minute, and may be increased
quantity if required.

the sub or under basement story of
ents a suite of rooms, confined to
ction, appropriated as follows:
the corridor to the north communicating
side with the office of the Com-
c Buildings, and the room of the
ute. On the east with a refectory,
Members of Congress during the
outh and west corridors open into
oms: No. 45, Committee on Militia;
Committee on the Expenditures
tment; No. 47, the Committee on
and on the Public Buildings; N
ittee of the District of Columbi
st side, No. 80, store-room; No.
or the use of the Members of Con-

rectory rules, established by the Com-

On each side of the great stair-way a passage leads to the vault prepared to receive the sarcophagus of WASHINGTON, placed immediately under the centre of the crypt of the grand rotundo. Returning out, to the west front, a double flight of stone steps ascend to the terrace, which is only a few steps below the level of the basement story. From this terrace a beautiful view of the western side of the city is afforded, together with the high grounds on the north, and the Potomac on the south. Several noble avenues spread out in radii from this spot as a centre; the Pennsylvania avenue, nearly in front, is handsomely paved, and is terminated by the President's house, which is about $1\frac{3}{4}$ miles from the Capitol.

Entering the building on the basement level, you pass to the main corridor, leading to the following rooms: No. —, north, the Committee on Indian Affairs, of the Senate; No. 46, Committee on Military Affairs, of the Senate; No. 45, Committee on the District of Columbia, of the Senate; No. 47, Committee on Post Office and Post-roads, of the Senate; No. 48, Committee on Naval Affairs, of the Senate; No. 49, Committee on Foreign Relations, of the Senate. It may be here remarked, that all the rooms on the north half of the Capitol, from the centre of the same, except on the third floor, and the Supreme Court rooms, are appropriated for the use of the Senate. On the south, No. —, Committee of Ways and Means; No. 42, Committee on Post Office and Post-roads; No. 40, Committee on Commerce; No. 39, Committee on Private Land Claims; No. 41, Committee of Expenditures of Treasury Department and of Navy

... corner, opposite the front entrance, a flight of stone steps ascends to the first floor; but, passing by these, a corridor on each side leads into the *crypt*, a noble colonnaded vaulted space, immediately beneath the great rotundo. This is one of the principal apartments in the building, presenting a forest of massive doric columns, copies of those of the temple of Paestum, supported by groin arches, running in radii and supporting the floor of the rotundo; to the left, and winding among the columns, is a staircase through a door-way, on the north wall of the small rotundo, lighted from above; a door on the left opens into the staircase leading to the chamber, and, further on, into a vestibule; on the left, in this staircase, a larger door opens into the Supreme Court room, and a smaller one in the vestibule to the Marshal's room; leading to the small rotundo, a corridor extends, which opens on the left by a recess into the offices of the Clerk of the Supreme Court, and on the right into the Attorney General's room, which last is

GUIDE
TO
THE CAPITOL
OF
THE UNITED STATES,
COMBINING EVERY
INFORMATION USEFUL TO THE VISITER,
WHETHER ON BUSINESS OR PLEASURE.

BY ROBERT MILLS,
Engineer and Architect.

WASHINGTON:
1834.

garded as sufficiently convenient for
rence, but, in particular cases, it would
sirable for a library to be near at hand.
Returning into the crypt, and passing
or-way, on the *south* side, you come
rule, which opens on the left to the
inding up to the vestibule of the Hall
ntatives, and, in front, into a cor-
mmunicates, first, with No. 77, the
e Judiciary, and then with the furi-
os. 53 and 76, which warm the Hall
ntatives; after which you reach a cre-
ading, on the left, to the room No.
ens into the rooms for the Committee
ffairs and messengers; on the right,
ads to the rooms, No. 69, of the C
evolutionary Claims, and No. 70, the
Revisal and Unfinished Business; be-
oms a flight of stone steps descends
water closets, erected on the out-
ilding. Returning, and pursuing
uth, to the end, you come to the room
the Committee of Accounts and



1

Entered, according to the Act o
25th day of November, 1834, by
the Clerk's office of the District
trict of Columbia.

1

2



GUIDE

TO

THE CAPITOL

OF

THE UNITED STATES,

EMBRACING EVERY

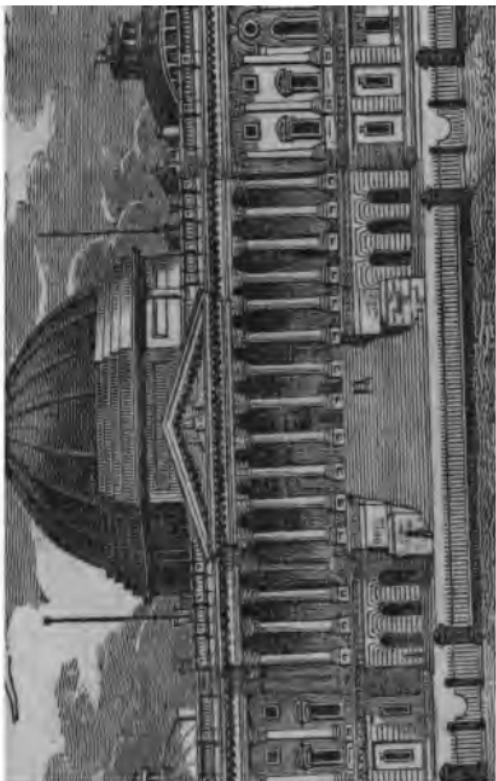
INFORMATION USEFUL TO THE VISITER,

WHETHER ON BUSINESS OR PLEASURE.

BY ROBERT MILLS,
Engineer and Architect.

WASHINGTON:

.....
1834.

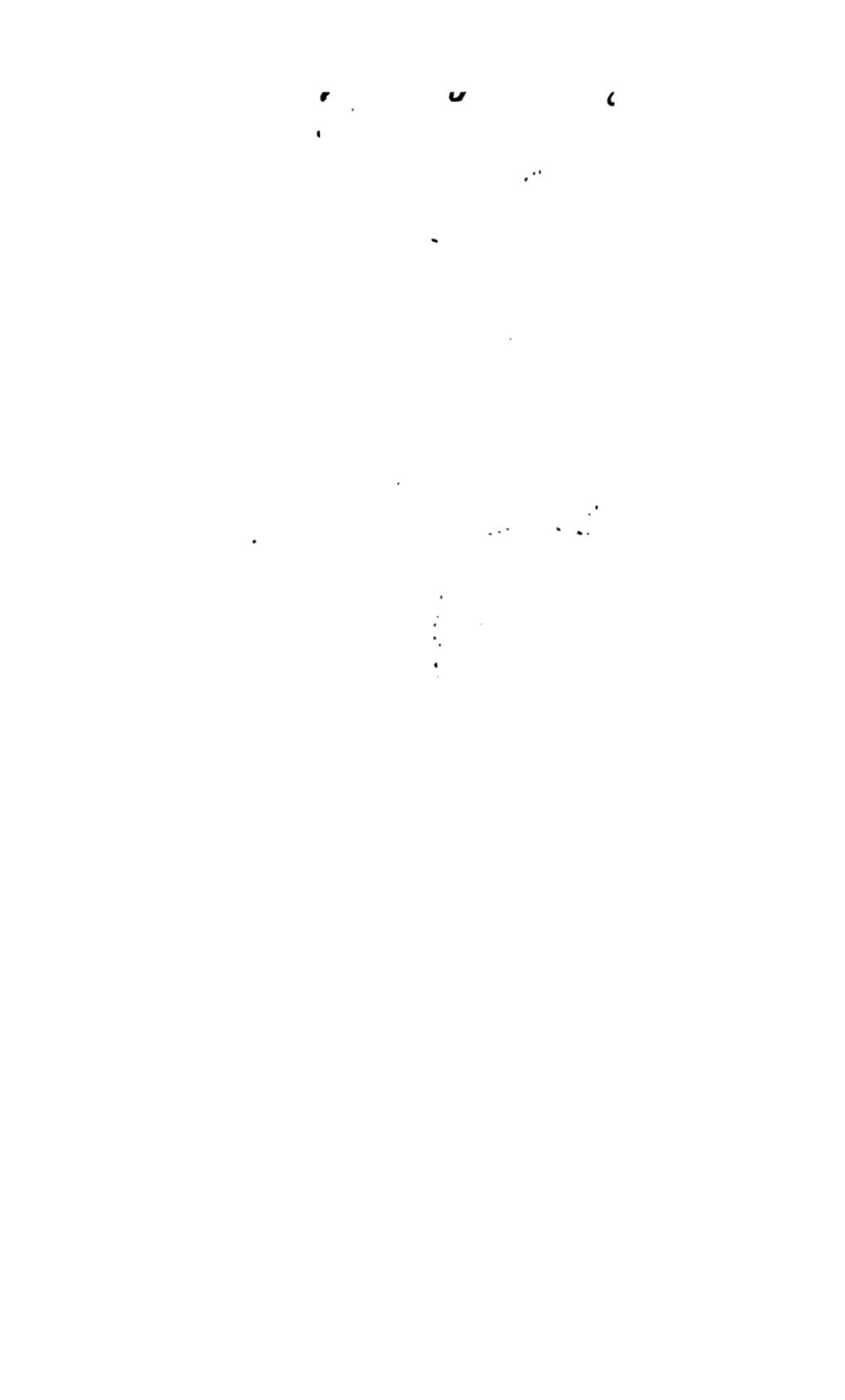


THE
CAPITOL
OF
THE UNITED STATES.

This splendid building covers an area of ground equal to 67,220 feet. The front extends 352 feet 4 inches; the depth of the wings 121 feet 6 inches; the centre projection, east, including steps, 65 feet; and the western projection 88 feet. The height of wing buildings, to top of balustrade, 70 feet; and to top of the great dome, in the centre, 145 feet.

The principal front looks to the *east*, and presents a grand portico, in the centre, 160 feet in extent, composed of 26 Corinthian columns, elevated on a lofty rustic basement, and surmounted by an enriched pediment 80 feet broad, over which rises an immense dome, forming the grand surmounting feature of the building.* The wings spread on each side of the portico, divided into a principal story and attic, elevated on a high basement; the walls enriched with pilasters, of the same order with the portico, which space off the windows lighting the interior of the building; each of those

* We must ever regret the innovation here made upon the original plan of the Capitol, by the introduction of a dome so disproportionate to the building; it destroys the beauty of this front, as may be seen by cutting off the connexion of the dome with the building by raising the hand between, or advancing so near as to cover it. The difference in the effect is very striking, and we must hope that a change will be ordered to be made which will restore the original proportion of this important feature in the building; fortunately, this can be done at little expense, as the *true dome* already exists under the present one; it was a strange aberration from good taste which gave the present proportions.



THE
CAPITOL
OF
THE UNITED STATES.

This splendid building covers an area of ground equal to 67,220 feet. The front extends 352 feet 4 inches; the depth of the wings 121 feet 6 inches; the centre projection, east, including steps, 65 feet; and the western projection 88 feet. The height of wing buildings, to top of balustrade, 70 feet; and to top of the great dome, in the centre, 145 feet.

The principal front looks to the *east*, and presents a grand portico, in the centre, 160 feet in extent, composed of 26 Corinthian columns, elevated on a lofty rustic basement, and surmounted by an enriched pediment 80 feet broad, over which rises an immense dome, forming the grand surmounting feature of the building.* The wings spread on each side of the portico, divided into a principal story and attic, elevated on a high basement; the walls enriched with pilasters, of the same order with the portico, which space off the windows lighting the interior of the building; each of those

* We must ever regret the innovation here made upon the original plan of the Capitol, by the introduction of a dome so disproportionate to the building; it destroys the beauty of this front, as may be seen by cutting off the connexion of the dome with the building by raising the hand between, or advancing so near as to cover it. The difference in the effect is very striking, and we must hope that a change will be ordered to be made which will restore the original proportion of this important feature in the building; fortunately, this can be done at little expense, as the *true dome* already exists under the present one; it was a strange aberration from good taste which gave the present proportions.

of town "with shouldered arms, colors
ums beating a British and German March,"
seen the two lines of victorious troops to
nted, where they grounded their arms, left
urned unarmed to their quarters in the tow
"The painting represents the moment whe
al officers of the British army, conducted
ncoln, are passing the two groups of Am
enç General, and entering between the t
victors; by this means the principal offic
ee nations are brought near together, so as
tinct portraits. In the centre of the pain
tance, is seen the entrance of the town, wi
ed troops marching out, following their o
a distant glimpse of York river, and the
Chesapeake bay, as seen from the spot.
"The portraits of the French officers wer
Paris in 1787, and were painted from the li
the house of Mr. Jefferson, then Minister
m the United States."

Count Deuxponts, Colonel of French inf
Duke de Laval Montmorency, Colonel of
Count Custine, Colonel of French infantr
Duke de Lauzun, Colonel of cavalry, Fr
General Choizy.

Viscount Viomenil.

Marquis de St. Simon.

16. Colonel Ebenezer Stevens, of the American artillery.
17. General Washington, Commander in Chief.
18. Thomas Nelson, Governor of Virginia.
19. Marquis Lafayette.
20. Baron Steuben.
21. Colonel Cobb, Aid-de-camp to Gen. Washington.
22. Colonel Trumbull, Secretary to Gen. Washington.
23. Major General James Clinton, of New York.
24. General Gist, of Maryland.
25. General Anthony Wayne, of Pennsylvania.
26. General Hand, Adjutant General, of Pennsylvania.
27. General Peter Muhlenburg, of Pennsylvania.
28. Major General Henry Knox, Commander of artillery.
29. Lt. Col. E. Huntington, acting Aid to Gen. Lincoln.
30. Colonel Timothy Pickering, Quartermaster General.
31. Colonel Alexander Hamilton, comdg'g light infantry.
32. Colonel John Laurens, of South Carolina.
33. Colonel Walter Stuart, of Philadelphia.
34. Colonel Nicholas Fish, of New York.

**RESIGNATION OF GENERAL WASHINGTON, AT ANNAPOLIS,
DECEMBER 23, 1783.**

This is one of the most beautiful pictures of the series, both for design and execution; the subject is of absorbing interest; the portraits are striking, especially that of Washington, who is represented in the preparatory act of delivering his commission to the President of Congress, having just finished his address to the assembly. The history of this extraordinary event is as follows: General Washington, having taken an affectionate leave of the army, at New York, proceeded to Annapolis, accompanied by his officers, and there resigned his commission into the hands of the representatives of the people, thereby divesting himself of all authority, and retired to private life. A singular circumstance, exemplifying the character of our

to whom his
we are
now his second.

According to order,
which was admitted to
the President, all
the United States in Congress
as well as the communication
between Congress as well

We have had the
same opinion having
had a letter informing
us of the meaning
of the same words in
the Constitution of a

law of the United States
and the same opinion
was given by the
same person in the
same letter.

It is the opinion of
the same person in the
same letter.

been more fortunate. Permit me, sir, to recommend, in particular, those who have continued in the service to the present moment, as worthy of the favorable notice and patronage of Congress.

“I consider it an indispensable duty to close this last act of my official life by commanding the interests of our dearest country to the protection of Almighty God, and those who have the superintendence of them to his holy keeping.

“Having now finished the work assigned me, I retire from the great theatre of action, and bidding an affectionate farewell to this august body, under whose orders I have so long acted, I here offer my commission, and take my leave of all the employments of public life.”

“He then advanced, and delivered to the President his commission, with a copy of his address, and having resumed his place, the President returned him the following answer:

“SIR: The United States in Congress assembled receive, with emotions too affecting for utterance, the solemn resignation of the authorities under which you have led their troops with success through a perilous and a doubtful war; called by your country to defend its invaded rights, you accepted the sacred charge before it had formed alliances, and whilst it was without funds or a Government to support you; you have conducted the great military contest with wisdom and fortitude, invariably regarding the rights of the civil power through all disasters and changes. You have, by the love and confidence of your fellow-citizens, enabled them to display their martial genius, and transmit their fame to posterity. You have persevered till these United States, aided by a magnanimous King and nation, have been enabled, under a just Providence, to close the war in freedom, safety, and independence; on which happy event we sincerely join you in congratulations.

“Having defended the standard of liberty in this new world, having taught a lesson useful to those who inflict, and to those who feel oppression, you retire from the great theatre of action with the blessings of your fellow-citizens; but the glory of your virtues will not terminate

• we join you in commanding the interest of the country to Almighty God, beseeching the hearts and minds of its citizens to improve the opportunity afforded them of becoming a respectable nation. And for you we add our earnest prayers, that a life so beloved may be long; that all his care; that your days may be as we have been illustrious; and that he will, finally, reward which this world cannot give.'

The following is a list of the portraits in the collection:

Thomas Mifflin, of Penn., President of the United States,	M
Charles Thompson, of Penn., Member of the Continental Congress,	M
Elbridge Gerry, of Massachusetts,	M
Hugh Williamson, of N. Carolina,	M
Samuel Osgood, of Massachusetts,	M
Edward McComb, of Delaware,	M
George Partridge, of Massachusetts,	M
Edward Lloyd, of Maryland,	M
R. D. Spaight, of North Carolina,	M
Benjamin Hawkins, of N. Carolina,	M
A. Foster, of New Hampshire,	M.
Thomas Jefferson, of Virginia,	M.
Arthur Lee, of Virginia,	M.
David Howell, of Rhode Island,	M.
James Monroe, of Virginia,	M.
Jacob Reid, of South Carolina,	M.
James Madison, of Va.	M.

25. General Smallwood, of Maryland, spectator.
26. Gen. Otho Holland Williams, of Md., spectator.
27. Colonel Samuel Smith, of Maryland, spectator.
28. Col. John E. Howard, of Balt. Md., spectator.
29. Charles Carroll and two daughters, of Maryland, spectators.
30. Mrs. Washington and her three grandchildren, spectators.
31. Dan. of St. Thomas, Jennifer, of Md. spectator.

The four corresponding panels, on the opposite side of the rotundo, are intended to receive other historical paintings, perhaps embracing subjects connected with the last war.

SCULPTURE SUBJECTS.

The panels over the four doors of entrance into the rotundo are occupied with historical subjects in sculpture. Over the east door is represented the *landing of the pilgrims on Plymouth rock*, from the chisel of Caucici. The group consists of four figures in bold-relief, the pilgrim, his wife and child, and an Indian. The latter is seated on a rock, and holding an ear of corn in his hand, apparently waiting the arrival of the boat. The pilgrim is represented in the act of stepping out of the boat, and advancing to receive from the Indian the symbol of friendship tendered by him. The Indian is a prominent object in this picture, and is in good keeping; his brawny form and rude costume being in strong contrast with the delicate features and puritanic dress of the pilgrim. In the hinder part of the boat is seen the wife of the pilgrim, with eyes and hands uplifted in devotional gratitude that their sufferings and hardships were at last ended; and near her is the little son of their hopes,

t, and upon the prow of the vessel the memorable year "1620."* Over the west door is represented the group of *Captain Smith by Pocahontas*, the Indian girl of Cappelano, who possessed a *curse* of the first order; but there is in the design, both in the costume, faith, in point of fact. The group con-
sures. The moment represented is that a blow was prepared to be given to Captain Smith, and its prevention by the interposition of the youthful Pocahontas, daughter of the Indian chieftain Powhatan, represented in the act of hanging over him to protect him from the blow. Besides the war club, at the head, there is a shield at the feet of the captive, to shield him from the blow of death. It is regretted that the artist was not furnished with a study of living subjects for his Indians, and he has witnessed in the present picture the expression of features, form, &

truth of fact. Captain Smith furnishes the following sketch of this incident, which took place in 1606:

"Having feasted him (Captain Smith) after their best barbarous manner they could, a long consultation was held, but the conclusion was, two great stones were brought before Powhatan; then as many as could layd hands on him, dragged him to them, and thereon layd his head, and *being ready with their clubs to beat out his brains, Pocahontas*, the king's dearest daughter, when no entreaty could prevail, *got his head in her arms, and layd her own upon his, to save him from death.* whereat the emperor (Powhatan) was contented he should live to make him hatchets, and her bells, beads, and copper."

Over the north entrance is represented *the treaty with the Indians by William Penn*. This picture displays a spreading elm; (which stood near Philadelphia, and rendered remarkable from this event;) under its ample shade the great founder of Pennsylvania is seen in open and friendly negotiation with two Indian chiefs, and holding in his hand the treaty of 1682. The elder Indian chief has in his hand a large calumet or pipe of peace, and seems to be attentively listening to the talk of the younger, while Penn patiently watches the effect of the discourse. The artist, Mons. Gevelot, has rigidly preserved the peculiar costume of this great man, clad in the habiliments of the religious sect to which he was attached; and he has essayed a portrait with tolerable effect, but in the neighborhood of the subjects previously described it loses its interest.

The last piece of historical sculpture seen here is over the south door; it represents the *conflict between Boon and the Indians*. The most difficult

ie rest. We have to reg...
ie artist had to work in; for thought
ombat might not have taken up more
; here given it, yet the subject is
arger panel.

The figures are of colossal size. I
chosen by the artist is when the intrep
just discharged his rifle, which has la
at his feet, and is attacked by another
deadly blow with his tomahawk, which
by elevating his rifle with his left ha
right draws the long knife which is to
dreadful combat. There is more c
character and costume represented in
than in any of the other sculptured
full justice has been done to the form
of the intrepid Boon, whose cool
self-possession are strongly contra
ferocity and recklessness of the savag
with the scene is the deep lone fore
west;" the boughs of a tree are see
the heads of the combatants, and
carved "1773," the year when th

has done shows what he was capable of doing if the opportunity had been given him.*

The *rotundo*, which we have just described, is a perfect Babel of sounds, the slamming of a door producing a noise like thunder; for colloquial purposes, therefore, it is useless, nothing scarcely that is said at the least distance can be understood; yet, as a *music room*, and for a *single instrument* of the most delicate construction, for instance the *musical box*, the effect is most delightful; it is as if a whole band of music was performing, or as if the pealing of the full-toned organ swelled upon the ear.

* It must be confessed that the historical sculpture we have just been describing is in bad taste here, and should be obliterated, and paintings or inscriptions of the same subjects substituted. I have always questioned the propriety and good taste of historical sculpture, and whether the art should not be confined, in this department, to single subjects, except perhaps under allegorical representations. All that I have seen of historical sculpture has confirmed me in this opinion, and these in the *rotundo*, instead of lessening, has increased it. Paintings are decidedly better for historical representations than sculpture, and, where they are designed for the interior of a building, there can be no question on the subject. The scenery which is associated with every historical representation, and which should accompany it, can only be portrayed by the pencil—the chisel may essay it in vain. How different is the effect on the eye contrasting this sculpture with the paintings below; the former is scarcely noticed, though representing deeply interesting subjects, while the eye dwells upon the latter with real pleasure and instruction. For the credit of the good taste of our country it is hoped that suitable paintings will take the place of these sculptures; and, if we will have historical subjects cut in stone, let them be placed on the exterior, and not in the interior of the building.

a fine whispering gallery, equal to the whispering gallery of St. Paul's, I is now inaccessible. So great a noise overlooked in the construction of this is no communication with the top re, or spring of the dome, where the 1. be. The attention of the Commi c Buildings has been called to this : is hoped that means may be adopted l enable the visiter to enjoy so intere ity, and which would result in dev important facts connected with the sci tics.

ssing through the south door of the i nter a beautiful circular vestibule, surr enriched circular paneled dome; on r leads into the principal staircase e of Representatives; on the right, a a door leads to a circular flight of stor unicating from the basement floor to th nerly opened a way to the galleries e, but the public entrances are now c

opens to the Speaker's room. The sergeant-at-arms and door-keeper's room comes next, opposite to which is one of the main entrances to the Hall, and lastly, a door leads into the private lobby for members; at the end of this lobby a passage conducts to the staircases communicating with the public galleries, as also those for ladies, both of which have a common outlet below.

The lobby on the *right* of the main entrance opens first to a stair-way to the document room above, further on, a door on the right, under the stairs, opens into a private passage leading to the packing and paper rooms, the water closets, clerks' rooms, and library, in the order named; opposite to this door, under the stairs, is an entrance to the Hall, and further on, nearly opposite, is the post-office of the House, the letters arranged in glazed boxes, which are suitably numbered; a letter-box is provided here to receive such letters as strangers or others may direct to members, or that they may wish to go into the mail. In front a door opens into a private lobby for members, at the end of which is another opening into a passage leading, as on the other side, to the stair-ways communicating with the public and ladies' galleries. From each of the private lobbies of the members a door opens into the Hall of Representatives, and, if we enter by one of these, and pass into the loggia, or promenade for members and privileged persons, we shall have in view the whole circuit of the magnificent colonnade screening the public galleries, the splendid rostrum forming the Speaker's chair, and the clerks' and sergeant-at-arms' desks, as also the numerous concentric rings of seats and desks of the members.

circle of 96 feet chord, elongated in
one line by a parallelogram 72 feet long
wide. The height to the top of the
blocking is 35 feet, and to the ap-
peared ceiling 57 feet. The circular colonnade
is composed up of 14 columns and 2 antae, of the
classical proportions; the shafts are com-
paratively beautiful species of variegated
called Breccia, in solid blocks, obtained
anks of the Potomac, — miles above
the capitals are of white Italian marble, such
a specimen taken from the temple of
Vesta, at Rome, the most admired spec-
imen of this delicately beautiful orde-
nament is after the proportions of the
temple, ornamented with dentils and
enriched between and underneath with
roses. Over the colonnade springs a
painted paneled dome, enriched with
bands and friezes; executed by
an artist, named Bonani, who possessed
as a decorative painter; he died so
soon after the completion of his work. The dome

the entablature of this colonnade, under which, and standing upon the blocking of the cornice, is a noble colossal figure of *Liberty*, executed in plaster, and intended as a *model* for a marble statue, which, however, has never been executed. It is certainly a splendid figure, possessing dignity and grace, and, withal, a mildness characteristic of the genius of our free institutions. She seems to be looking down upon the assembled representatives of her children with anxious solicitude, and thus addressing them: "Be careful, my sons, to preserve inviolate the high trust committed to your charge; be true to the principles of the glorious constitution established by your fathers, under my auspices; so shall you gain imperishable honor, and your names be handed down to a grateful posterity as the firm upholders and preservers of the last hope of an oppressed world." On the right side of this figure of Liberty is the frustum of a column serving as an altar, around which a serpent is entwined, the emblem of wisdom; on the right, at her feet, reposes a beautiful eagle, the bird chosen, and fitted, to surmount the American banner, and guard her armorial ensigns.

It is to be regretted that the genius who modelled this figure was not permitted to execute in marble what he had designed and executed in plaster, we should, no doubt, have had a *chef d'œuvre*, one that would have rivalled the chisel of a Canova. But this genius has sunk into the grave. Causici, the proud, eccentric Causici, chagrined and neglected, fell a victim to disappointed ambition. The writer of this knew him well, and had an opportunity of judging of his talent and industry.

over the platform upon which it stands, stched arm, expressive of command, ceful attitude, all tend to increase the it first excited.

In the frieze of the entablature, under the Liberty, is a *spread eagle*, sculptured in the stone, and represented just prepa ht; it was copied from *nature* by an sculptor of high reputation, Seignior V those mysterious disappearance, soon after mpleted this his only work in this coun ed considerable interest. He was, it tiring in his habits, and of a melancho rament. It has been supposed that, in spondency, perhaps disappointment, he d to his unhappy life by drowning, as sembling him was found in the Potomac ter his disappearance. It must be confes alaperti was unfortunate in the attitude aced his eagle, which gave rise to some marks of its resemblance to a *turkey-l* at, no doubt, wounded his pride.

112 - *Having you have a*

chair are very splendid; the draperies are of rich crimson silk damask, flowing down as from a centre from the top of the capitals of the columns, and spreading out on each side, covering the whole breadth of the back of the Speaker's chair with its appendages; over the chair, and on a level with the balustrade of the galleries, the curtains dispart and display a beautiful marble figure, representing History, standing in the winged car of Time, in the act of recording events. The car is placed upon a marble globe, on which is figured, in basso relievo, the signs of the zodiac; and upon the face of the wheel the hours are placed, which form the clock of the Hall. The whole is finely designed, and handsomely executed. It is the work of Seignior Franzoni, a meritorious artist, who died in this city. History appears to be directing her attention to what is passing before her, and noting down events; her drapery seems flying in the wind, indicative of the rapid flight of time, and the importance of improving it.

The Speaker's chair is placed on an open rostrum, or platform, elevated about four feet above the general level of the floor, enclosed by a rich bronzed fluted balustrade, surmounted by an impost, crowned with a low brass railing; on each side of the Speaker's chair are desks; that on the right occupied by the sergeant-at-arms; the other, reserved for the Speaker when the House is in committee.

The clerk's desk is elevated on a variegated marble zocle or base, three steps below the Speaker's floor; upon this is placed a rich mahogany record table, enclosed below with beautiful curtains

men by sides, except those occupied by
members' boxes, there being four spaces all
the floor of the House for these gentle
accommodating two persons, or three
in emergency.

From the Speaker's chair you have a com-
mand of the whole House, every mem-
ber being open to view, displayed in sections,
of six seats generally to each. Every mem-
ber desk allotted to him, and these are dis-
persed in circular lines, described from the Spea-
ker as a centre, the aisles forming radii from
the centre. When the House is in full session
from the chair, or from the galleries, is
singular, as may be imagined from the fact
are assembled, in one body, 243 mem-
bers representing the intelligence and wealth of the

The desks are all of mahogany, and
each one having an arm chair, so that a
member is afforded every member.

The floor upon which the desks are placed
rises from the level near the clerk's
outer range: the aisles are inclined ob-

Level with the floor of the main aisle are three apertures, covered with brass ventilators, through which a constant current of warm air issues, that disseminates a uniform temperature throughout the room. In the coldest weather here, the temperate heat of a summer shade is experienced. The space under the floor of the house, which was formed when this floor was raised, is arched with brick, and constitutes a reservoir for the air, which, previous to its introduction, has been properly heated by means of two furnaces in the basement story, under the Hall; hence, the whole surface of the floor is kept warm, much to the comfort of the members, who, previous to the raising of the floor, suffered much from the damp and cold of the sunken floor. The ladies' gallery, over the loggia, has been appropriated expressly for their accommodation, and such gentlemen as may accompany them; the seats and backs are all handsomely cushioned, and, from its elevated position, every advantage for seeing and hearing is afforded. The panels of the walls on each side, and in front of this gallery, are ornamented with full length portraits of the excellent Lafayette, and the Father of his country; the latter by Vanderline, the former by a French artist. Underneath these pictures are copies of the declaration of independence, in rich frames, crowned with an eagle and other emblematic ornaments.

The change in the position of the Speaker's chair, which formerly stood near the loggia, brings the members to front the circle; the public galleries are now, therefore, favorably situated for seeing and hearing by the audience; in both of which,

on the south end of the building, near the entrance, and a few steps above the level of the floor; also, as before described, through the passage leading to the rear of the house.

The change this room has undergone in arrangement has resulted in giving the members of the House, more comfortable and convenient access to the galleries, additional seats had to be provided. But, in addition to these improvements, an important object has been accomplished, rendering this Hall a better speaking room; in which it was before seriously defective. The voice is now comparatively distinct and clear, except in a few places, of any reverberation of the sound; the voice before was confused and indistinct, it is now full and clear. There is, however, a small perceptible echo in places, from the too great loftiness of the dome, which might be remedied by reducing it to a lower height.

this Hall by the architect, (Mr. Latrobe,) was the result of a conviction of its being the best suited for legislative purposes. When the French Chamber of Deputies resolved upon the erection of a new hall for debate, they appointed a committee, composed of the most celebrated architects of France, to inquire into the subject, and report upon the best form of a room for legislative business. After examining the largest rooms in Paris, and the most celebrated buildings of antiquity, they unanimously recommended the horse shoe, or semi-circular form, surmounted by a very flat dome; which plan was accordingly executed, and has given every satisfaction. The hall of the Chamber of Deputies is said to be one of the finest speaking and hearing rooms known. There is an important difference, however, between the plan of that hall and ours. The walls of the French chamber are perfectly plain, (not fretted with repeated recesses,) and covered with a very flat dome; the walls of our hall are broken, or fretted with a series of projecting columns, forming a continuous colonnaded gallery, and covered with a too lofty dome. The position of the tribune in the Hall of Deputies, from whence the members address the Chamber, is along the line of the diameter; consequently, they speak *to* the circle, and every member receives the full force of the words spoken. Before the alterations were made in the position of the Speaker's seat in our hall, the members spoke *from* the circle, consequently, they spoke to the diameter, or the straight line; hence the indistinctness of the voice, even under the most improved form, but more especially when subject to the for-

to realize the full force of the voice here. In the yet fretted character of the surface walls, yet much has been gained by lessening irregular surfaces, and bringing them into exact form.

That the circular form is the best adapted to the diffusion of the voice the practice of all ages proves. The ancient Greeks and Romans adopted this form. The moderns, in many of their rooms for public speaking, pursued the same plan. We may refer to the theatres and amphitheatres of modern or ancient construction, in illustration of this. If the ancients were not governed by scientific principles in selecting the circular form for their buildings, they acquired the knowledge of its superiority by experience. The moderns appear to have followed the example of the ancients, in the adoption of this form for public speaking rooms, without inquiring into its correctness upon scientific principles; otherwise we should have witnessed so many absurd forms; for, had the true principles upon which they were founded been known, very different results would have

sounds as possible; for, in proportion to the predominance of the former, is the perfection of the room to produce a distinct utterance of the voice. Now, the circular surface is best adapted to effect this; and in proportion as this surface approximates to the spherical form, the more powerful will be the effect of the sound propagated therein; for such a form would produce an infinity of consonant echoes: but the spherical form is not suited for practical purposes, and if it were, the sound would be too powerful to be agreeable; more than is necessary is often as injurious as not having enough. In all operations there is a medium to be observed, and in adopting a form of room, special reference must be had to the object for which the room is designed. A bad speaking room often makes a good music room. The most practical form of room for legislative or forensic debate is a complete circle, covered with a very slight concave ceiling; the whole entire height, walls and dome, not exceeding the length of the radius describing the circle. Such a room the writer of this had constructed for public speaking in the city of Philadelphia, and it is acknowledged to be a most perfect room for speaking and hearing in. I have been induced thus to digress, in order to explain the ground upon which the alterations and improvements made in our hall were based; and as the subject has been a matter of notoriety, as well in as out of Congress, for several years past, it becomes necessary to show that these alterations were not founded upon erroneous or speculative grounds, but upon the true principles regulating sound, and upon experience; also, that in case other public rooms are found deficient in

... and int
tundo, the door on the opposite
sculpture of the "treaty of William
Indians," leads to the Senate ch
reaching it, you enter first an ell
surrounded in the centre by a circu
nade lighted from above, having sev
on the right opening upon the landin
ble staircase of the Senate, the do
leads to a suite of committee rooms;
mittee on the Judiciary, of the Se
Committee on Military Affairs, of th
two stone stairways which commun
apartments above and those below, a
the roof. The door in front, or on
side of the rotundo, opens into a si
leading to the circular gallery of the
ing on, you enter the vestibule of
quadrangular vaulted room lighted fro
a screen of marble columns on one s
in front, on the right, opens into a
stairway to rooms above, and beyo
the Committee of Finance, of the Se
Committee on P. V. -

This is a large semi-circular room, covered with a dome, richly ornamented with deep sunken panels and circular apertures to admit light from above; across the chord of the semi-circle, a screen of columns stretches on each side of the President's chair, which is placed in a niche on an elevated platform, in front of which below are the Secretary and chief clerk's desk. The columns of this screen are of the Grecian Ionic order, and composed of the beautiful variegated marble of the Potomac, with caps of Italian white; these, with its entablature, support a gallery: in front of which is another, but lighter gallery, running round the circle of the room, supported by reeded and gilt iron columns, surmounted by a rich gilt iron balustrade. A splendid picture of the bust of Washington, by Rembrandt Peale, elegantly framed and draped, is placed at the north end of the first gallery. This picture is considered a *chef d'œuvre*, and the most correct likeness of this illustrious man extant. The writer, when a boy, had the good fortune of seeing General Washington, and the impression made of his countenance corresponds nearer to the representation in this picture than any other seen by him, and he has witnessed many. Mr. Peale has multiplied this excellent portrait, by a superb lithographic print on a large scale. The walls of the Senate chamber are hung with fluted drapery, placed between pilasters of marble, which extend up to the spring of the cornice. The principal light of this room comes in from the east; but there is, in addition, a borrowed light from above. The President's chair is placed on the line of the diameter of the circle, and from this, as a centre, the Sena-

... were placed on platforms above the other. The number is forty-eight; one to each Senator.

The Senate Chamber is of the same size with the Hall of Representatives, and has the same advantage of plain walls and floor. Consequently, it is a good speaking room. The dimensions of the Chamber are as follows: 75 feet in length, or diameter, 45 feet in width, and 45 feet high.

In the original design of this room there was an upper gallery on the east side, supported by an attic colonnade, which, in consequence of the want of light, was removed in 1803, in order to give a more ample space for the gallery on the west side. Back of the seats of the Senators is an enclosure, which contains a room for the use of the Senate, outside of which is a gallery, supported by columns, and furnished with handsome sofas, for the use of privileged persons.* The deficiency in the number of visitors in this room is very sensible, as it is intended for the use of the Senate in session of Congress; for such large numbers are not admitted.

It has been proposed to divide a portion of the circular gallery for the use of the ladies, and to have a distinct entrance to the same, which, no doubt, would induce many of them to occupy it. Adjoining the Senate Chamber, on the south, is the post-office room of the Senate, also for the sergeant-at-arms and door-keepers, which room opens out into the principal staircase.

In respect to the principal staircases and entrances to the two Houses of Congress, they are both unworthy of the rooms they communicate with; being confined, dark, and difficult to be found by strangers. Those unacquainted with these entrances, and desirous of communicating with either House, would do well to enter by the centre of the building into the rotundo, from whence they may readily find their way to the Senate or Hall of Representatives, the door under "the Penn treaty" leading to the Senate Chamber, and that under "Boon's conflict with the Indians" to the Hall.

As each Hall of Congress is much in want of an entrance properly distinguished, it has been proposed to construct two spacious porticoes at the north and south fronts of the Capitol, with a grand flight of steps to ascend to each, which would lead directly to the two Houses; thus each would have an entrance suited to its dignity. The exterior of the building would be also improved in effect by the addition of these porticos; for, in consequence of the immense projection and breadth of the centre building on the west front, and the great spread of the portico on the east front, not to notice the vast disproportioned dome in the centre, the wing buildings have shrunk in their apparent length and

ken in connexion with the enrichments
ist and west fronts; porticos here, th
ould be both ornamental and useful.

The way to the Library of Congress f
tundo, is through the west door, under th
re representing "the preservation of
mith." Passing through this door, you e
ie landing of the principal stairway ascend
ie west front; turning to the right or left
long a colonnaded gallery, and reach th
corridor running north and south: upon th
te side of this a door opens into the lit
splendid room, ninety-two feet long, thi
et wide, and thirty-six feet high. At the e
om the rotundo are two stone columns
ance, with capitals corresponding with
ie octagon tower at Athens; and immedia
osite, fronting the outlet into the wester
ade, are two similar columns in advan
ach side of this central entrance, and e
ie whole length of the room, are a serie
oves, ornamented in front with fluted

all sashed and glazed, with labels above, designating the subjects of the works they contain. The middle of the room is furnished with suitable tables containing drawers to receive the large sheets of engravings, and with sofa seats; the whole placed on a Brussels carpet.

The liberality of Congress, and the urbanity of its esteemed and intelligent librarian, J. S. Meehan, Esq. and his assistant, Mr. Stelle, render this room one of the most attractive points in the Capitol. The valuable privileges afforded all, whether residents or strangers, who come properly introduced, to examine the inestimable works contained in this library, are properly appreciated; for the room is usually well filled, during the hours it is accessible, both with ladies and gentlemen.

The first thing that attracts the attention when entering, is the admirable order of arrangement of the different subjects embraced in this room. The several works are classed according to Mr. Jefferson's arrangement, corresponding "to the faculties of the mind employed on them." 1st, Memory, (result, history;) 2d, Reason, (philosophy;) 3d, Imagination, (fine arts.) Labels, in large characters, point out the position of the several classes of books in the order named above; for instance, alcoves No. 1 to 4, contain works connected with history, ancient, modern, and ecclesiastical, natural philosophy, agriculture, chemistry, surgery, medicine, anatomy, zoology, botany, mineralogy, technical arts; No. 4 to 8, works connected with philosophy, namely, moral philosophy, law of nature and nations, religion, common law, equity, ecclesiastical, merchant and maritime, codes, statutes, poli-

, painting, sculpture, music, epic, pastoral odes, elegies, didactics, tragedy, epistles, logic, rhetoric, oration, bibliography, languages, and poly authors who have written on various ie catalogue of the library now numtenty-two thousand volumes, and gives, of the books, an index to the names d annotators, &c.

The first Congressional library was der the direction of Mr. Gallatin, Doc , and others, in 1802, and contained a thousand volumes;* it was burnt by the Biy fired the Capitol. This loss induce son to offer his valuable collection to which was immediately purchased; since lerable additions have been made, unction of the joint library committee.

ittee at present consists, on the part of t the Hon. Mr. Robbins, the Hon. Mr. F d the Hon. Mr. Bibb; on the part of t the Hon. E. Everett, of Massachusetts

--- *M. Wayne of Georgia and th*

the Supreme Court, &c. though rather inconvenient from its remoteness.

Besides the works already enumerated, there are in the library a number of beautiful bronze medals, finely executed. The principal part of them were cast by order of the French Government, according to the design of M. Denon, and under his direction. This splendid series commences in the year 1796, and terminates in 1815, and, of course, embraces all the memorable battles and events which occurred during the reign of the Emperor Napoleon. There is one among the number commemorating his return from the island of Elba, which is highly prized.

SUBJECTS OF THE MEDALS.

The battles of Montenotte, Mellisimo, Marengo, Austerlitz, Jena, Friedland, Essling, Wagram, Moscow, Lutzen; the surrender and capture of Mantua; conquests of Upper and Lower Egypt; passage of the great St. Bernard; death of Dessaix; peace of Amiens; Le Muse Napoleon; Legion of Honor; the school of Mines; the code Napoleon; the coronation at Paris, 4; the distribution of Eagles; the tomb of Dessaix; the school of Medicine; the capture of Vienna and Presbourg; the three Emperors; the conquest of Venice, Istria, Dalmatia, and Naples; confederation of the Rhine; the occupation of the three Capitals; peace of Tilsit; the marriage of the Emperor; birth of the King of Rome; the French eagles upon the Wolga and Borristhenes; foundation of the school of Fine Arts; return of the Emperor; the Empress Maria Louisa;

rance. The likenesses are said to be numerous and the whole do great credit to the genius of the nation. In the collection there are female heads, celebrated for talents, also several of the Emperor's disting-
uished admirals, particularly his favorite Dessaix. Of Napoleon to this brave officer is given in the frequent honors here paid

These medals were presented by George Washington Erving, late minister of the United States to the court of Spain. He added another series, embracing some American worthies in Parisian bro-
oches, which contains them is labelled "facta Deorum in templo recepti." In the centre of these last medals, George Washington is represented, with the inscription "Qui duci exercituum ad assertori libertatis." The other figures, the Father of his country, are the heroes of the revolution, Washington, Franklin, Kosciuszko, Paul Jones, and J. E. Howard. The latter medal is inscribed with "Quod in nutantem hostium aciem

*American Medals struck by order of Congress,
arranged in the order of date.*

NAVY.

Isaac Hull, July, 1812.
Jacob Jones, October 18, 1812.
Stephen Decatur, October 25, 1812.
William Bainbridge, December 29, 1812.
Thomas Macdonough, September 11, 1814.
James Biddle, March 23, 1815.

ARMY.

Isaac Shelby, October 5, 1813.
William H. Harrison, July 5, 1813.
Jacob Brown, July 5, and July 25, 1814.
James Miller, July 5, 1814.
Winfield Scott, July 5, and July 25, 1814.
Peter B. Porter, July 6, 1814.
Edmund P. Gaines, August 15, 1814.
Alexander Macomb, September 11, 1814.
Andrew Jackson, January 8, 1815.

Among the miscellaneous works on the fine arts here, is the splendid work of Audubon on the Birds of America; two volumes have been received, containing about two hundred engravings, richly colored, the full size of the birds.

Over the mantel piece, at the south end of the room, is a fine portrait of Columbus, presented by George G. Barrell, consul of the United States at Malaga, Spain, which he obtained from Seville, and believed to have been painted by the same hand which painted the celebrated likeness of that great man, now in the palace of the Escorial in Spain.

On each side of the door leading out into the balcony, are two beautiful marble busts; the one on

lar pedestal, which is ornamented at continued series of cherubs' heads, and band encircling the pedestal, on v tured the twelve signs of the zodiac. T is bust bears some likeness to that of th but only below the eyes; the upper pa esemblance to him; the artist must hav nind's eye the head of a Roman cons cultured this bust. The writer was i te terms with Mr. Jefferson, frequen corresponded with him; and can barely a likeness when a separation is made r part of the face from the lower. T master is, however, discoverable on t ch, perhaps, has not its equal in the es. The pedestal, which was presente erson, contains the following inscription
*ummo rerum moderatori cui tandem
ertas America Septentrionalis curæ f
in posterum curæ erit nomen Thomæ Je*
Opposite to the bust of Jefferson is the erous and brave Lafayette, also in m

creditable to the artist, P. J. David, of Angers, 1828. On one side of the base block is inscribed an extract from Lafayette's speech in the House of Representatives, December 10, 1824, in the following words: "What better pledge can be given of a persevering rational love of liberty, when those blessings are evidently the result of a virtuous resistance of oppression, and institutions founded on the rights of man, and the republican principle of self-government." On the other side are inscribed Lafayette's last words in his answer to the President's farewell speech, Washington, September, 1825. "God bless you, sir, and all who surround us. God bless the American people, each of their States, and the Federal Government. Accept the patriotic farewell of an overflowing heart; such will be its last throb when it ceases to beat."

Over the cornice of the alcoves, upon the blocking of the gallery, are two plaster busts, one of General Jackson, the other of General Moultrie; the latter is a good likeness, and is the work of Col. J. S. Cogdale, of South Carolina, an amateur artist, who has executed several meritorious works of art, which he has, artist like, liberally bestowed on others. The situation which these busts occupy is well suited for them; and we could wish to see a series of busts of our most distinguished men, particularly of a literary, political, and scientific character, gracing this part of the library.

There is a want of connexion between the two side galleries above, which it is proposed to remedy by running a cross gallery at each end, supported by a screen of columns; which will add to the beauty of the room, at the same time that they will prove a convenience.

h, to many, is a curiosity. From the platform of the portico, or rather colonnade, into which the library opens, the view is of great beauty and interest. The whole width of the city lies before you, sectioned off from the point you stand in by avenues. To the left flows the broad expanse of waters of the Potomac; beyond these the Virginia shore rises in an eminence, crowned by a classic looking building, the seat of George W. P. Custis, and on the right are seen the heights bordering the Potomac, upon which several large buildings are erected. In front is the botanic garden, and the building grounds within the railing of the Capital. It is in contemplation to extend these grounds to include the botanic garden, which will add much to the effect of the building on this front. The present extent of ground being too limited for such an immense structure, and the purposes for which it was designed.

Passing out of the library into the corridor, either to the right or left, you com-

31, Committee on Agriculture; No. 32, Committee on Elections; No. 34, Committee on Roads and Canals. The corridor south leads to the committee rooms, No. 28, Committee on Manufactures; No. 29, Committee on Foreign Affairs; Nos. 26 and 27 are document rooms. The cross passages at the end of these corridors communicate with stairways which lead to the roof and to the basement story. The stairway at the north end is generally used to communicate with the roof; and those fond of picturesque and panoramic scenery, will be fully repaid for the labor of ascending to the giddy summit of the great dome; those more timid will be satisfied to view the landscape from the general level of the roof; which is more confined, as you can only see that which is immediately before you, whereas, from the galleried apex of the dome, you can take a bird's eye view embracing the whole horizon. In whatever direction here the vision is cast, there is something interesting to be seen. On one hand a rising city, with its numerous avenues, branching off in all directions, like radii from a centre, its splendid public buildings, and hum of active life; on the other hand, the noble Potomac, rolling its ample tide to the ocean, and receiving, as it passes the city, the tributary waters of its eastern branch, the Anacostia. To the north stretches a range of high lands, with varied scenery of groves and buildings; to the east the native forest terminates the view; on the southeast lies the navy yard and marine barracks; on the south and west, the arsenal and penitentiary; on the west, the heights of Georgetown, with its cluster of buildings rising in bold relief. Looking down the river, Alexandria is seen, and beyond, in the dim distance,

view; to the right lie the General & City Hall, both conspicuous buildings.

of the Capitol hill is seen the Tiber, ~~ray~~ from the north to the Potomac; ~~rs~~ the river, art has prepared for it a n 150 feet wide, walled on each side ~~waters~~. The Washington canal, which i pleted to the Eastern branch, is now d a branch of the Tiber; so that it may ave two mouths or outlets.

After the eye has been gratified in rang wide-spread scene of hill and dale, citie rs, and canals, it may be invited to su ects in its immediate vicinity; the fretted ded below, and the deep chasms forme ral courts, which present a terrific ap king down them. The whole of this ro ed with copper in the most substantial the north is seen the swell of the dome si the Senate chamber; on the south, tha the Hall of Representatives: besides tl eral smaller domes, lanterns, and s ~~shaded~~ platform on the apex of t

ascending or descending, which is their best security against giddiness.*

Two flagstaffs are placed, one on each side of the great dome, upon which, during the session, flags are hoisted when either or both Houses are sitting; the lowering of the flag denotes the rising of either House, according to which it is attached.

The centre of the Capitol is constituted the meridian of the United States; it lies in north latitude $38^{\circ} 52' 48.3''$, and longitude $76^{\circ} 55' 30''$ west of Greenwich, England. The base of the building is seventy-three feet above tide.

Strangers visiting the Capitol, and desirous of a guide, will find this in the attentions of either Mr. Wilson, Mr. Scrivener, Mr. Waller, or Mr. Wheatley, who are charged with the oversight of the building, and who are constantly to be found at their post during the hours when the doors of the building are open, namely, from six to six in summer, and from sunrise to sunset in winter. Mr. Wilson has made himself master of all the subjects connected with the historical painting and sculpture in the rotundo, and been so long the cicerone of the Capitol, that every information respecting the building may be obtained from him; and he takes great pleasure in communicating his knowledge. As these officers receive a salary from the Government, visitors are not subject to any contributions

* A very serious accident had nearly been experienced by a lady running round the skylight of the dome; her foot slipped, and she fell upon the glazed sash, broke the glass, and but for the strength of the sash bars, would have fallen through; in which, case, she would have been precipitated to the pavement of the rotunda, 120 feet below; since then an iron railing has been put round the skylight.

t may be interesting to all to be acquainted with the history of the Capitol from its first construction, and its cost up to the present time.

The original design of the Capitol was prepared by Doctor William Thornton, (afterward intendent of the Patent Office,) a gentleman of considerable taste; a man of genius and public spirit. The general plan, approved by President Washington in 1792, was submitted by Hallet, Esq., an English architect, appointed to carry the building into execution, who modified some of its parts. The north wing was the first

part of the building to be completed. The corner stone was laid by General Washington, on the 18th September, 1793. Mr. Hallett succeeded by G. Hadfield, Esq., an architect of fine taste, and a beautiful draughtsman; but before the north wing was completed, Mr. Hadfield resigned, and James Hoban, Esq. architect of the President's house, was appointed to carry on the work, who finished the north wing. In 1803, Jefferson appointed B. H. Latrobe, Esq. architect of the Capitol, a man of the first talents and superior genius who designed the interior, a

years prepared the Halls for the reception of Congress.

The plan of the first House of Representatives was of an elliptical form, or rather a square bounded by two semi-circles, and surmounted by a dome, corresponding with the idea of Mr. Jefferson. This dome had numerous panel lights, and was supported by a freestone colonnade. It was a very handsome, as well as a very good speaking room. Nothing further was done during the embargo, non-intercourse, and war; and, in this time, the interior of both wings was destroyed, by an incursion of the enemy.

A building was raised immediately after by the patriotic citizens of Washington, opposite the north-east corner of the Capitol square, for the temporary accommodation of Congress, where the two Houses assembled for several sessions. In 1815 the Government determined to restore the Capitol. The work was commenced by Mr. Latrobe, who continued to superintend its execution until December, 1817, when he resigned his charge.* Mr. Monroe, who was then President, appointed C. Bulfinch, Esq. to direct the work; who carried out the plans of Mr. Latrobe, to a certain extent, and erected the centre building. Under this gentleman the present structure was completed, with its terraces, gateways, lodges, &c. all in the course of ten years.

* The resignation of this gentleman was most unfortunate for the unity of design of the building, as innovations upon the original plan were soon after made, which have resulted unfavorably to the symmetry of the whole; errors have been committed, which cannot be now corrected but at great expense.

August, 1814, - - - - -
it from 1814 to 1830, including
graduating, improving, and en-
closing square, - - - - - 1,806
expended since, in alterations and
improvements in the Hall of Re-
presentatives, water works, im-
proving the grounds, recoppering
the dome, &c. - - - - - 95

Making the total cost of Capitol
and grounds, - - - - - \$2,690

**OFFICERS CONNECTED WITH THE
HOUSES OF CONGRESS.**

Officers of the Senate.

Martin Van Buren, President; Wa'
secretary; John G. McDonald, chief cl
H. Machen, William Hickey, Willia
clerks; John Shackford, serje
John Haight, a

Eleazer Early, (and librarian to the House,) John T. Ball, clerks; Thomas B. Randolph, sergeant-at-arms; Overton Carr, principal doorkeeper; John W. Hunter, John Covington Burch, assistant doorkeepers; William J. McCormick, postmaster; Oliver Pease, Speaker's clerk; James Barron, (Speaker's messenger.) Joseph Follansbee, (distributor of documents to House,) William W. Stewart, (distributor of documents to foreign ministers and De-partments,) Sherman D. Fletcher, (entering petitions on the docket of com'tee rooms,) John Humes, John Wheat, Thomas Hurdle, Bernard Parsons, Samuel Goldsmith, William T. Stewart, George C. Bestor, Harvey Bestor, George F. Berry, A. B. Lindsley, John Johnson, messengers of the House.

Library.

John S. Meehan, librarian; Edward B. Stelle, assistant librarian; Robert Keoron, messenger.

Officers of the Supreme Court.

John Marshall, Chief Justice; George Duvall, Joseph Story, Smith Thompson, John McLean, Henry Baldwin, (one vacancy,) associate justices; Benjamin Franklin Butler, United States Attorney General; Richard Peters, reporter; William T. Carroll, clerk; Alexander Hunter, marshal.

Officers having special charge of the buildings and grounds.

William Noland, commissioner of public buildings; James Maher, principal gardener. Police—David M. Wilson, principal; James D. Waller, Thomas Scrivener, George Wheatly, assistants; Patrick Hefferman, lamplighter; John Howard, attendant on water-closets.

To make estimates of the cost of public and other public works, and to contract for.

To appoint agents, and fix their compensation.

To determine the number of workmen employed, and their pay.

To provide all materials, and to make payment on account of the same.

To keep regular entries of his disbursements, (amounting to many thousand annum.)

To keep each appropriation separate and distinct.

To procure vouchers (at his own risk) from the Treasury.

To see that the plan and regulations of the works are observed.

To ascertain the number and value of public lots.

11. To make sale of public lots, and to make deeds of conveyance to the purchasers, provided to do so by law, and to account for the sums received.

12. To select and value the donation lots.

13. To make, under circumstances presented, streets through and footings in front of the works.

17. To attend, at his office, to the calls of all persons on matters of business.
18. To furnish reports, papers, and evidences, from the records of his office, when called for by members of Congress and others.
19. To attend to the enclosing and improving of the public grounds.
20. To enforce the rules and regulations prescribed by the joint orders of the presiding officers of the two Houses of Congress, for the care, preservation, orderly keeping, and police of the Capitol, and its appurtenances.
21. To enforce the rules and regulations prescribed by the President of the United States, for the care, preservation, orderly keeping, and police of the other public buildings and public property in the city of Washington.
22. And to make annually to Congress, at the commencement of the session, a report of the manner in which all the appropriations for the public buildings and grounds have been applied; of the number of the public lots sold or remaining unsold each year; of the condition of the public buildings and public grounds; and of the measures necessary to be taken for the preservation and care of the public property.

Rules and regulations, addressed to the Commissioner of Public Buildings, established by order of the two Houses of Congress, May 16, 1828.

1. For the preservation, orderly keeping, and police of all such portions of the Capitol, its appurtenances, and the enclosures about it, and the public buildings and property in its immediate vicinity, as are not in the exclusive use and occupation of either House of Congress, you are authorized to employ four assistants, and to allow one of them one dollar and twenty-five cents per day, and the others one dollar per day, each, for their services.

... , vagrants, vagabonds, drunkards, and persons of ill fame.

3. You will not permit refreshments to any part of the building or its appendages in the rooms on the ground-floor appropriated for that purpose; the rooms to be opened on Congress are sitting only, and to be closed as soon after the adjournment of business as may be practicable; bills of rates are to be put by the restaurateurs, and, after being examined by you, to be printed and kept pasted in the room.

4. You will not permit children to frequent the Capitol or square, unless in charge of some person, and people of color, except on business.

5. During the recess of Congress, all entrances leading to the square are to be closed at sunset, and opened at sunrise.

6. You will assign a stand for the hackney coaches in front of the building, and confine them to the square, within the Capitol square.

J. C. CALHOUN

Vice President

A. STEVENSON

Speaker







3 2044 019 817 410

This book should be returned to the Library on or before the last date stamped below.

A fine of five cents a day is incurred by retaining it beyond the specified time.

Please return promptly.

DUE AUG 2 - '47



1987

WIDENER

JUN 10 1998

BOOK DUE

